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396 His constructive skill with wood has been most successfully expressed in the vehicles for land and water transport—the bullock cart and the canoe. The classic pattern for a Burmese boat is the *laung*, built from a single hollowed-out trunk of the *thingan*, a tough tree growing near the water with a girth of 4—20 feet and a height of 15—75 feet. The trunk is hollowed out into a rough hull, the outside is adzed, circles of holes are bored through for a guide, and the shell is hollowed to a uniform thickness. It is then waterlogged, and fired slowly, the symmetry being carefully tended as the hull opens out with the firing. Planks are built up on the sides to increase capacity. These laungs, of a capacity from 10—40 tons, are the universal canoes of the rivers and creeks of Burma. Poled upstream and rowed downstream, they are ideal in the ease with which they can be bumped against rocks or got off shoals, the thingan hull lasting for 20 or 30 years. The bigger boats which still carry rice and other produce up the Irrawaddy are built up from stout ribs on a style which simulates the solid hull of the laung. These boats carry enormous sails and a crew of about fifteen men. Their bulk-heads are richly carved, and they glide along the great Irrawaddy, stately and calm beside the chugging river-steamers, their prows rising and falling like the heads of some fabulous birds.

• 493 The Burmese cart is a poem in curves of wood. The floor of the cart gives a slight curving sweep from front to back, the sides exaggerate this in crescents that sweep right up into the air, and the circle of the wheel has good balance and strength behind its symmetry. For the sake of the curves, the root wood of cutch and the curved branches of thingan are specially sought out.

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534 Brassware, for which the old centres were at Amarapura and Sagaing in Upper Burma, we were familiar with in bells and gongs. Bells are kept by the Burmese for sacred uses only. The delicate small bells hung high around the spires of pagodas, often of gold and silver, have tongues that are moved by the winds to give a sweet testimony, to all spirits, of the good work of men who built the pagoda and other men who pray below, and give the praying devotee a tinkling reassurance of his merit. The great big bells, however, made of molten copper and tin poured into moulds of clay and wax in pits dug in the earth, have no tongues; but when struck with deer's antlers or a wooden striker they
[552] sing a deep note of sweetness. The names given to some famous bells reflect their beauty: *Maha Ganda* (Great Voice), *Mahatti Thadda Ganda* (Great Sweet Sound). All big bells are hung on a cross bar with wooden supports at pagodas, where after recitation of precepts we picked up the striker in turn and struck three times to announce to the spirits

2:Scott G-5 (1870's-1909)1910 AP1 Burma
Burmese AP4

housewife or her daughter stepping on and off the bar, so as to raise the pestle and let it fall on the rice in the mortar. The rice is very thoroughly cleaned in this way, and Burmans prefer it to that which has passed between the mill-stones of the European factory. The Derbyshire, or composition stones, do their work only too thoroughly, and remove so much of the pellicle as to take away all the flavour, besides that the great heat caused by the steady grinding tends to the same result. Consequently the pleasant refrain of the girls chanting at their work may be heard all over the village after dark, and when a large quantity has to be prepared for some offering to the Sacred Order on a feast-day, the chanted chorus rises and falls round about the homestead often till long past "midnight cock-crow," till the rising of the "red star" warns them to retire to rest, tired, but happy, for such a good work earns great merit. A sesamum oil-press is also frequently found in at least one house in every village. This is equally simple in its construction. It consists of a deep wooden trough, in which the seeds are pressed by a heavy upright timber fixed in a frame. The weight is increased by a long lever, on the end of which a man sits and guides a bullock which goes round in a circle, thus crushing and turning the seed at the same time.

The carts are very strongly built, and are remarkable for the way in which the floor curves upwards towards the back in the same way as the boats do. In Upper Burma formerly the wheels were mostly composed of one solid, roughly-rounded slab of wood, or in some cases of two semicircular slabs joined together, and these are still found, but more and more rarely, in out-of-the-way places in the upper province, though wheels constructed in European fashion with spokes are mostly in use, and Government now prescribes a three-inch tyre on all district roads. Occasionally in the old days to save trouble the carter started with a square wheel, and trusted to time to round it for him. Padauk (*Pterocarpus indicus*) is the wood most valued for this purpose, but it is too expensive for most people. The wheels are never greased, and make hideous shrieking noises as they revolve. This serves to keep away tigers and wild

2:Scott G-5 (1870's-1909)1910 AP1 Burma
Burmese AP4

animals generally when a journey is being made for any distance. At night the carts are arranged in a laager with the high backs outwards, and all inside, including even the pariah dogs, are safe from wild animals. The waggoners used to glory in the strident sound of their wheels, which often can be heard miles off in the forest. A wheel with a creak of particular volume and power of penetration is highly prized, and an experienced driver can tell whom he is going to meet or overtake by the groanings of the axles and the key in which they are pitched. Every bullock in addition carries a square metal bell tied under his throat.

In the yard round about the house there is very often a little garden fenced off in a rough kind of way, but no particular care is taken to keep it neat and free from weeds—no easy matter even for an active gardener in Burma. The favourite plant is always the Bôddha Tharanat (*Canna Indica*, or Indian shot), so named from its seeds, which are used for the beads of the rosary. The flowers are red, or sometimes white. The fable relates that it sprang from the Buddha's blood. His impious and evil-minded brother-in-law and cousin Dewadat, enraged that he was not allowed to have a separate assembly of his own, went to the top of a hill and rolled down a huge stone, intending to destroy the most excellent payā. But the boulder burst into a thousand pieces, and only one little bit bruised Shin Gautama's toe, and drew a few drops of blood, whence sprang the sacred flower. The renowned physician Zewaka healed the great teacher's wound in a single day, and almost immediately afterwards the earth opened and swallowed up the sacrilegious Dewadat. The plants and flowers usually stand demurely in a single row, or perhaps in three or four, like a patch of peas. The *Datura tatula* is almost always found, and among the other mingled vegetables and medicinal plants the *Celosia cristata*, in both its yellow and purple varieties, is a special favourite. But the Burman can scarcely vaunt his success as a flower gardener.

There are always a few domestic animals and pets about the premises. Every family has its dog, which trots about the establishment and makes a terrible to-do whenever a white man appears. The pariahs are magnificent watch-

2:Scott G-5 (1870's-1909)1910 AP1 Burma (Chinese Shan) AP1
Burmese AP4

Be 796

ninety feet high itself, is surrounded by twenty-four smaller zediyan of a much later date.

Be 796 493

Great crowds of people go out every year from Rangoon, starting early in the morning, so as to avoid the heat, though in February the bracing winds of the cold weather have not altogether gone. Most of the travelling is done in bullock-carts. These conveyances are not nearly so fine as the Mandalay vehicles, but they are neat enough; the pole is elaborately carved at the end, and above all they are roomy, and allow "Jack Burma" and his family to loll about as they please. Bamboos are bent over to form a hood, and over this is thrown a kullagā, a piece of tapestry-work formed of pieces of many-coloured cloth sewn on to a red blanket so as to represent figures; the scenes being usually taken from some well-known play or from the court. They are eight or ten feet long, and four or five broad, affording a capital shelter from the sun, and combining the advantage of being easily moved when there is a breeze, with the still greater merit of looking very gay and bright. The party starts off before daylight, young master Lugalé being left behind to guard the house till the rest come back, and testifying his disapproval of the responsibility of this duty by strenuous howls. The Madrasi sepoy lines are soon passed, and we get out into the undulating country beyond, and pass through the gardens and orchards which abound along the Prome road. The ground here is not suited for rice, and there are large areas covered with mango, jack, ma-yan, a kind of acid plum (which the perverse Englishman persists in calling Mary-Anne), and other fruit-trees, with pine-apples in long rows beneath their shade. The Chinese have great market-gardens here, miracles of neatness, but far from savoury in their odours. They never miss a chance of making money, and accordingly this morning turn over a few pice by selling sugar-cane to the girls, and bamboo pipes of palm-toddy to the men. The Shans, also born gardeners, to whom the fruit-trees mostly belong, are very pious, and join in the pilgrimage with their quaint offering-flags made of slim frameworks of bamboo, woven across in diverse patterns with vari-coloured cotton threads. A little farther on we get beyond the region of the market-gardens, and

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2:Scott G-5 (1870's-1909)1910 AP1 Burma
Burmese AP4

the big rake once up and down the rain-sodden field—and then stops; for he is portly, and short of breath now. The ministers, no matter how fat they are, have to go on ploughing as long as the Arbiter of Existence chooses to look on. At last he declares that enough has been done, and preparations are made to go back again. He doffs his royal robes, for the tharapu, with its spire and jewelled ear-flappets, is burdensome, and the long surcoat, with its thousands of precious stones, is said to weigh about a hundred pounds. The Lord White Elephant is relieved too. He stalks back unencumbered, with his household of thirty retainers fussing about him with fans and swaying umbrellas.

The king gets into an open car, something like what Roman racing chariots are represented to have been. It is of course adorned as richly as everything else, and is drawn not by ponies or bullocks, but by men, eight of them pulling at each of the flexible shafts. The object is to prevent any one, the driver for example, sitting higher than the king. The English carriages presented at various times to different Burmese monarchs met with little approval. At first it was thought that the king was to sit on the box; but then it was found that with this arrangement there was nothing for it but that the driver should run by the side and therefore maintain a constant erect attitude in the presence of royalty. When it was found that the king was supposed to sit inside, with the driver two or three feet above him, a burst of indignation suggested that it was an insidious plot to put an insult on the majesty of the lord of the umbrella-bearing chiefs. For a time the vehicles were put away as lumber; but an ingenious handicraftsman adorned them with pyathats—five-roofed ecclesiastical or royal spires. They were now, when drawn by men, suitable for royal occupation; but unfortunately the solid teak-wood spires made them top-heavy, and especially unstable on rough Mandalay roads. They therefore degenerated into paraphernalia for exhibition on a kadaw day, or gauds for a procession at Tawadeintha feast time.

The king consequently returns on his low, gilt, native-made carriage, reclining on a mattress placed on the floor. He is now dressed in the ordinary national way, with a light

16:Fielding Hall G-3 (1885-1890) 1893 AP1 Burma
Burmese AP4

231 aboriginal wild pony as to be incapable of very much training. But they are willing; they will go for ever, and are very strong, and they have admirable constitutions and tempers. You could not make a Burman ill-use his pony if you tried, and I fancy that to break these little half-wild ponies to go in cabs in crowded streets requires severe treatment. At least, I never knew but one hackney-carriage driver either in Rangoon or Mandalay who was a Burman, and he very soon gave it up. He said that the work was too heavy either for a pony or a man. I think, perhaps, it was for the safety of the public that he resigned, for his ponies were the very reverse of meek—which a native of India says a hackney-carriage pony should be—and he drove entirely by the light of Nature.

583 231 493 So all the drivers of gharries, as we call them, are natives of India or half-breeds, and it is amongst them that the work of the Society for the Prevention of Cruelty to Animals principally lies. While I was in Rangoon I tried a number of cases of over-driving, of using ponies with sore withers and the like. I never tried a Burman. Even in Rangoon, which has become almost Indianized, his natural humanity never left the Burman. As far as Burmans are concerned, the Society for the Prevention of Cruelty to Animals need not exist. They are kinder to their animals than even the members of the Society could be. Instances occur every day; here is one of the most striking that I remember.

489 There is a town in Burma where there are some troops stationed, and which is the headquarters of the civil administration of the district. It is, or was

795 So the worship of the nats lived on, and with the advance of
535 civilization the spirit dances became elaborate, for though the belief was primitive, the people were no longer so. The dances benefited from the developments that had taken place in Burmese music which, as we have seen, flourished under the patronage of the Pagan kings. New spirits were added, and they were usually those of heroic princes. The dancers were now many, for the mediums turned themselves into dancing and music mistresses. The chief medium of each spirit dressed herself in the special dress of the spirit, but the junior mediums, who were equivalent to the chorus of an English revue, were in the dress of Burmese princesses. It is interesting to note the
[292] origin of this dress. The mediums realized the necessity of dressing
[565] themselves in fine raiment, but as everybody wore clothes of bright colours, the only solution of the problem was to don the dress of the court and official class, which the commoners were forbidden to
[536] wear by law, except during feasts and dances. When drama proper came into being, the hero and the heroine dressed themselves in the court dress, even when they were representing common characters.

3. Miracles and Interludes

175 After the fall of the kingdom of Pagan in A.D. 1257, Burma was
369 the scene of fierce civil wars, but the trouble was mainly in the
726 capitals; in the villages and small towns life went on in its joyous
779 way. Religion continued to spread in spite of the fact that the throne of Pagan was no longer in existence to support it. Learning began
538 to reach the remotest parts of the country, carried far and near by monks. To escape from the aimless strife of the civil wars, men turned towards literature. Money was lacking to compose poems in brick as had been done at Pagan, and men now expressed their love for the religion and their love for the beautiful in writing. The new literature further educated the people and made even stronger the already strong religious fervour. As a result, at village feasts and on days of public rejoicing, the people turned towards their religion for amusement and entertainment. So pageants depicting scenes from the life of the Buddha and from his Birth Stories came into being.

796 Pageants were given on ordinary carts that were in use for all
541 kinds of transport and which are still in use in backward parts of the
493 country at the present day. Each cart carried a group of (amateur) actors standing still and representing a set scene. Originally, no doubt, there were only a few carts representing scenes from different stories. Later, a pageant came to consist of many carts and many

21: Htin Aung E-5 (ca. 1930) 1937 AP1 Burma
Burmese AP4

scenes. Still later, the scenes came to be taken from one story only, so that a whole story was given by the pageant. Dresses became quite gorgeous and the scheme elaborate. The pageant now needed organization. Therefore, the village came to be divided into two parts, eastern and western quarters or northern and southern quarters (the village was usually greater in length than breadth, being built along a main road). In larger villages and towns, the division was into four quarters. Each quarter was responsible for the production of a pageant. There was intense rivalry between the quarters to produce the finest pageant; it was usually friendly, but often enmity arose, and many pageants were occasions for free fights. The rivalry further developed the pageant, for new ideas would be introduced by one quarter to outrival the others. Soon the pageant became a play, its scenes coming to life.

The *Nibhatkhin* was the Burmese equivalent of the English miracle and mystery plays. It was the pageant come to life. With the pageant, the religious processions went along the main streets without stopping, each cart representing a set scene. But with the *Nibhatkhin*, each cart stopped at certain places. The most common of such places were the market-place, the house of the chief administrative officer, and the pagoda where the procession ended. At each of those places, each cart stopped, and the scene came to life. Dialogue and action were used. Therefore, people at the stopping places saw what was in effect a play.

The *Nibhatkhin* was extremely popular, and it lived on until recently, just as many of the English miracle plays continued to be produced right through the Elizabethan period. I saw one in the out-of-the-way town of Pauk as recently as 1916. However, I do not think that *Nibhatkhins* are produced anywhere nowadays. Sometimes one sees a procession on cars and motor lorries as a sort of reminiscence of the *Nibhatkhin*. But such processions are mere shows and lack the essential features of the Burmese miracle plays.

It was for the entertainment of the populace that the *Nibhatkhin* came into being, and as the Burmese entertainment connotes laughter, soon the element of humour came into the *Nibhatkhin*. At first none of the characters was made humorous, for they all came out of religious stories. And so the clown was introduced. The clown or *Lu-byet* ('the non-serious man') was put into the *Nibhatkhin* as an extra character, an attendant on the prince-hero. He was extremely popular, and soon another clown, an attendant on the princess-heroine,

25; Ferrars E-5 (ca. 1890) 1901 APl Burma
Burmese AP4

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29. NOVICES MAKING THE ROUND FOR DAILY FOOD (P. 18).

CHAPTER III

ADOLESCENCE

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30. THAMI-U ARRAYED FOR HER FETE.

BETWEEN the ages of ten and sixteen Burman lads enter upon the monastic novitiate, an occasion celebrated with a brilliant fête. The adoption of a religious life by girls is much less general, even for the short time it is embraced by the youths; and when it is adopted, there is no ceremony. But a holiday answering to that of the boy's novitiate is held in honour of the girl, especially when she is the first-born child—*thami-u*. In her case the ear-boring ceremony, if not the piercing itself, is deferred to the age of ten or twelve. The child, equipped in royal attire, or an imitation of it, and wearing a queen's crown (*sibôn*), is the centre of a great gathering of relatives and friends, who are entertained with music and plays.

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The lad who has prepared to renounce the world for a season, or it may be for life, is called *shinlâung*. The *shinlâung* festivals usher in the religious or lenten season—*wâ*, June to September—the season of rain in Bahár,

p. 14

25: Ferrars E-5 (ca. 1890) 1901 APl Burma
Burmese AP4

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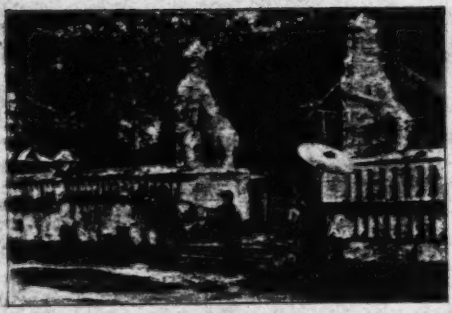

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56. YAHAN PASSING THE STREETS.

whole country-side. The camp is laid out in the rice-fields after harvest, in the form of a square, with a pavilion in the middle for the *yahán* to meet and practise confession (*dhò-pyè*). There are a few *yahán* who do not settle in a *kyaung*, but wander from place to place, in the primitive way, the people providing them with temporary shelter.

The *yahán* make journeys to the seats of learning and the *kyaungs* of their former teachers, and make pilgrimages to shrines. A few travel as far as Ceylon and Buddha Gáya in Bahár. On such journeys the *yahán* is accompanied by a scholar or attendant deputed by the *kyaungtagá* to carry provisions and money, which the *yahán* may not handle. When not collecting their *sun*, the *yahán* go abroad with attendants and carry umbrellas, or suffer such to be carried over them, and wear sandals. The *yahán* allow themselves to be driven in ox and buffalo carts; but do not drive or mount an animal or avail themselves of horse-draught. They travel by boat, steamer, and rail. Aged *yahán* are carried on a litter (*yin*, *wazu*).

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The *kyaung*, primarily a shelter for the *yahán*, has, in virtue of his occupation, come to be a school. It is at first established on the outskirts of a settlement or at some distance away from it. Secular buildings are not erected within the shadow of a religious building. But the growth of towns brings the houses up to the precincts (*parawin*) of the *kyaung*, which stands within a liberal enclosure, planted with fruit-trees. The *kyaung* as such has no particular style. The superposed roofs and decorated spires (*pyatthat*) of the votive *kyaung* are emblems of secular state, added to confer distinction.

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57. YAHAN ON HIS JOURNEY.

25: Ferrars E-5 (ca. 1890) 1901 APl Burma
Burmese AP4

000 said to have *stolen*. The vast majority of couples go through life faithfully
586 and helpfully. The best influences of regular family life are developed. The dissolutions of marriage which take place are chiefly on account of incompati-

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155. PLEASURE PARTY BY BOAT.

bility. Sometimes the husband and wife merely drift apart. Such a separation, when of long standing, is accepted and the parties are free to marry again. In acute and irreconcilable differences the parties apply to the elders of the place for divorce. It becomes the elders' duty to make three efforts to dissuade the couple from their purpose. Failing in these, they pronounce separation (*kwè byí*). Pickled tea is eaten, as in the case of the marriage. The boys of the union go with the father, the girls with the mother. Common goods are divided equally; her dower and the proceeds of her independent trade and investments are at the woman's own disposal from first to last. When she can manage—as she often contrives to do—the mother keeps and provides for all her children, but they retain a lien on the father's support. There is no
562 woman so well able to shift for herself as the woman of Burma. Her independent status would seem to be the corollary of her independent ability to manage by herself. Nowhere else is the wife more prized; nowhere is woman better able to make terms with man. Although under the Hindu code of Manú which the Burmans nominally follow, the status of woman is only the Indian

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156. PLEASURE PARTY BY CART.

25; Ferrars E-5 (ca. 1890) 1901 AP1 Burma
Burmese AP4

[opp. p. 136]

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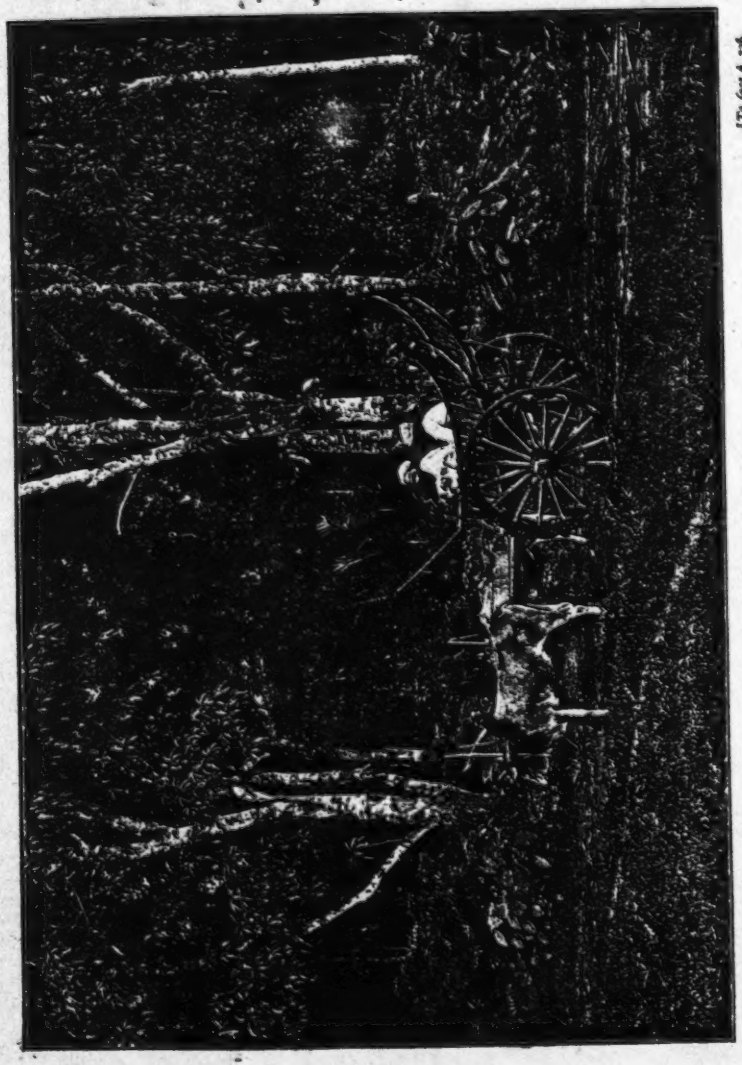

204. BULLOCK-CART. PEGU.

25; Ferrars E-5 (ca. 1890) 1901 APl Burma
Burmese AP4

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302. BURMAN CARTWRIGHTS.

ngapi, dried fish, salt and rice, besides imported goods. They bring down the manufactures of the North—cutch, lacquer, images, and *parti-kaya* wares. They have to endure a formidable competition from the river steamers. In its existing form, the boat of Burma presents no near affinity to the boats of neighbouring peoples. The types of architecture which the Burmans borrowed from India they have treated in a distinctive way which gives them independent interest. But the art which culminates in the stately ship of the Irawadi is purely their own achievement. The work derives unity from the noble balance of the masses and life from the spirited sweep of the curves. The severity of line is relieved by plastic incident in the rich carving. The structure itself is patent and not concealed (with the exception noted), and the decoration goes hand in hand with it. Besides their own type of boat, the Shan type (No. 320) has been developed into a large craft for carrying earth-oil in bulk—the *peingdàw*.

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Two long, partially-hollowed teak logs form the sides of the lower hull, with several thick planks intervening, for the flat bottom. Two planks above these complete the sides, all held together by nails and ribs as in the *laungzát*. There are outrigged bamboo galleries for the crew to row and pole, which allow of the deck-house being carried from end to end, providing accommodation for several families. The rig is the same as in the *laungzát*. In tidal and salt waters, boats have to be beached once a month to bream the bottoms and destroy the teredo. The rest of the woodwork and tackle is protected with earth-oil. The boats of Arakán are on Indian lines. There is

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303. BUFFALO-CART.

25: Ferrars E-5 (ca. 1890) 1901 APl Burma
Burmese AP4

501 [398] [531] [162] [463] 501 439

307. TYREING THE WHEEL.

a shallow dug-out bottom with three or four side-planks built up from it. The planks are held together by cane lacing, with a caulking of grass. They are very crank, but are good sea-boats, nevertheless. The only decoration is a rough crocodile's head at the bow. The boat population of Burma in 1891 was nearly 84,000, or about 1·5 per cent. of the whole population—"greatly in excess of the proportion borne to the total by the maritime population of the most maritime nation in the world" (Census report, p. 34). The only sea-going craft are the few score *kattu*, small junks of twenty to sixty tons, manned by five or six Taláings. They venture as far to sea as the Nicobars, where they pick up cocoanuts in the fine or north-east monsoon. The rest of the year they lie by. The *kattu* are built at Dawè ("Tavoy"), and cost from one to two thousand rupees. They carry a compass of European make, for use in thick weather; but the navigation is empirical.

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The cart-building exemplifies the Burman love of curves. In Burma Proper the root-wood of *shâ* (cutch) is dug out for the sake of the bent timber. In Pegu, curved branches of *thingán* are used for the body. For wheels, solid discs of *kaung-hmu* and other woods were used in Pegu, where timber grows large (No. 306). In the North, the solid wheel is still made up of three pieces, held together by mortices and tenons (Nos. 301, 309). *Padáuk* is the wood preferred for these wheels. They have a very long box for the axle, which is of *pangá* wood; the axle-box is hooped with rattan. Since the introduction of spokes and iron tyres, skill has been concentrated on the wheel; the body of the cart preserves its local type. The Burman has proved the best wheelwright of the East, both

308. PLEASURE-CART, BURMA PROPER.

25; Ferrars E-5 (ca. 1890) 1901 AP1 Burma
Burmese AP4

[opp. p. 138]

[T. Scott A. 18] 493

209. BULLOCK-CARTS, BURMA PROPER.

25; Ferrars E-5 (ca. 1890) 1901 AP1 Burma
Burmese AP4

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310 BURMAN PONIES.

for heavy wheels and the light spider wheels he uses in pleasure and racing-carts. He employs a very long hub to steady the wheel, which is as yet unprovided with turned axles and boxes. *Paddauk* and *pyinkadò* wood are used for hubs, with plain iron bushes at the ends. Teak is used for spokes and felloes. The axle is of imported round bar iron, with plain linch-pins; the end of the wooden axle-bed forms the shoulder. The bar-iron for tyres is likewise imported. Imported springs are coming into use for the light carts. European vehicles built by Chinese are used by well-to-do Burmans in the towns; they exemplify to the natives a novel departure in luxury, in which not splendour but comfort is the standard.

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The country roads are merely the tracks made by the carts. As the bullocks travel in the line of the wheels, the road is passable until the ruts are so deep that the axle-bed scrapes the mound in the centre. Then the track is abandoned for one to the right or left. The same thing happens when the road is too heavy or when a tree falls over it. In the rice country the grain is carted across the fields. But in the dry zone a roadway is left between the fences of the fields, as is also the case in the eastern hill-plateaux. A few state roads (*minlan*) following the high ground used to be kept clear, but the only regular road-making was done near to the capital. Cart-tracks do not penetrate the hill districts to any distance.

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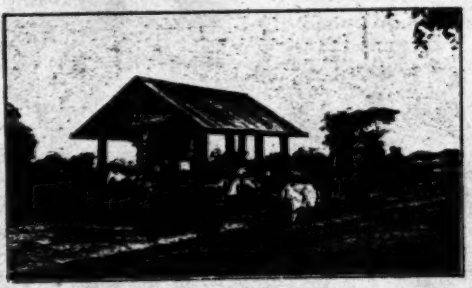
The Burman pony is small — eleven to thirteen hands — but is said to have the best constitution and the greatest endurance of any breed. In Pegu, with its damp climate, the breed does not flourish so well as in the North. The ponies exported from Pegu are brought down from the



311. WAYSIDE REST-HOUSE.

25: Ferrars E-5 (ca. 1890) 1901 AP1 Burma
Burmese AP4

484 inferior to his own—not penetrating as far as China or India, where he might
485 witness the dire struggle for existence which has disciplined the races about to compete for his soil—the Burman fails to realise how enviable is the lot he

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315. TOWN ENVIRONS IN THE DRY ZONE.

316. CARVED FIGURE OF ANANDA (p. 85).

now enjoys and to recognise the nature of the influences which may effect the decline of his prosperity. Great as are the facilities for travel from the native point of view, to Europeans the discomfort of travel, once off the lines of rail and steamer, is so considerable that few who can avoid it visit the interior.

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317. FERRY STATION.